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the men of two thousand years before Christ desired to have reputations for generosity, mercy, and just dealing.

Some other rules of conduct of the ancient Egyptian conform less to present ideals. There is space to give only one example. Menthu-weser, referring to his relations with those above him in office, says, "I was one who really listened." And this emphasis on the virtue of keeping silence and giving heed to the opinions of one's superiors may be paralleled in other texts. One passage may be quoted from the Proverbs of Ptahhotep: "Profitable is hearkening for a son that hearkens. How good it is when a son receives that which his father says. He shall reach advanced age thereby. A hearkener is one whom the god loves. Who hearkens not is one whom the god hates."¹

A word should be said, in closing, about the literary form of the text. The horizontal lines at the top of the stela are written in the third person, in prose, and are introductory in character. The vertical lines (read from top to bottom, beginning at the right-hand side of the stela) are autobiographical, giving a speech supposed to be addressed by the deceased Menthu-weser to all who may visit the stela. This speech is semi-poetical in that it shows traces of the kind of parallelism familiar to-day especially through the Hebrew Psalms. This arrangement of parallel verses characterized Egyptian poetry as early as the close of the fourth millennium before Christ.

C. L. R.

TWO MEMORIAL EFFIGIES OF THE LATE XVI CENTURY

DURING the Middle Ages Western art differed notably from the art of the Far East in the nature of its causal impulse or inspiration. This in the former case was the teaching of the Christian church; in the latter, it was a body of social precepts which considered the family as a more or

less religious organization. The church fathers took into account this earlier cult and rather belittled it: they preached in certain instances the disrupting of family bonds, a humility which was higher than names or blazons, and in general a disregard for such vanities as memorials, whether for the quick or the dead. The strictest fathers even went so far in an opposite direction as to commend unmarked graves and ossuaries in common.

But the ancient feeling of filial piety which expressed itself in costly memorials could not be modified readily: it had grown on European soil in Roman and pre-Roman times, and although it had not rooted itself so deeply as in the East, its influence was potent. It is a curious fact, indeed, that so large a proportion of the objects of Western art preserved in our museums is of a memorial nature, things referring usually to the dead, occasionally to the living, paid for out of the family purse, and cared for by the family directly or indirectly. In fact, should we take from a modern museum, the Metropolitan Museum, for example, all objects which served to recall families or were connected with the care of the dead, we should well-nigh destroy the galleries of Egyptology and the Department of Classical Art, and we should sadly injure other branches of exhibition; important statuary would disappear, as well as much metalwork, including some of our rarest armor, together with all objects which were associated with memorial chapels and offerings — not omitting pictures and tapestries. In this connection it is now known definitely that the Museum's suite of Gothic tapestries hung in a mortuary chapel.

In the matter of commemorating the dead this condition is best illustrated among earlier objects — those which antedate the middle of the sixteenth century: after this modernism had become widespread, and ambitions developed along the lines rather of things for the living than of costly veneration for the dead. During the Middle Ages the history of these pious works can be followed with fair accuracy by tabulating the monuments with which early churches are filled; for

¹Translation of Professor Breasted, *Religion and Thought in Ancient Egypt*, p. 236.

it is reasonable to infer that the sentiment was strongest where families were most willing to pay roundly to commemorate the life of a kinsman. On such grounds we conclude that this form of family piety was developed strongly in the twelfth and thirteenth centuries; that it reached a high point in the fourteenth (bear witness the quality of the church brasses in England); and that it touched its zenith in the fifteenth century! when memorials of every nature literally crowded the churches of Europe: they took the form of woodwork and statuary, stuffs, lamps, churchly apparatus, pictures, illuminations, glass — representing almost every branch of the art interests of the period.

But all of the mediæval objects which memorial chapels have yielded us were only the accessories of the tomb. The nucleus of activity (speaking paradoxically) was clearly the gravestone or effigy of the dead, and this therefore may well be expected to serve as an index to the artistic development of its period. In fact, all museums will admit the great, the very great value of mediæval effigies in the history of Western art, yet curiously enough they purchase and exhibit them rarely: they buy eagerly the fittings of chapels, but few there are that would be willing to purchase gravestones, lest, for one important reason, in this way they encourage their pillage. They would rather, in some instances, contribute to keeping ancient monuments in their original condition. The few good monuments which have found their way

into trade have usually been taken from ruined churches and here the truest piety was evidently to remove the tombs and care for them in a museum gallery. Under these conditions it has happened that the South Kensington Museum, the Louvre, the Bavarian National Museum, and the Germanic Museum, especially, have come to acquire objects of the greatest technical and artistic interest. Up to the present

time, however, the Metropolitan Museum has had few opportunities of making acquisitions of this kind. Through Mr. Morgan's interest it has indeed two kneeling portrait-figures from the memorial chapel of the de Biron, but it has no worthy brasses, no sculptured slabs, and until recently, no recumbent effigies. We mention, therefore, as a step in the direction of filling this gap, the acquisition of two figures, which, although of late date (about 1590) when tomb portraits were becoming less interesting, have at least the merit of having been made by a well-known artist.

A few details of these effigies may be given — they are of life size, sculptured in white marble, and were primitively colored



MEMORIAL EFFIGIES
BY PIETRO PAOLO OLIVIERI

(monochrome). They were found in Lyons where they appear to have belonged to a chapel now destroyed. In general, time has treated them kindly; man alone in their case has been vile, for he broke them into transverse pieces when he scaled them from the slabs on which they were mounted, and he has cared for them shabbily. In fact, when they were brought to the attention of the Secretary of the Museum they were

in a dingy little upholstery shop in the Latin Quarter, standing in a dark corner behind a pile of rusty chairs. The proprietor of the shop, however, knew their provenance, and had at hand a clipping from a Lyons paper (*La Salut Publique*, March 6, 1912) which showed when and where they had been found. It appeared that they had been made the subject of a report before the Academy at Lyons by M. Caillemer, who stated that they had been discovered about 1830 at Sainte Foy, on the site of the present Hospice du Boeuf. M. Caillemer recalled to the Academy the paper on these effigies which had been presented by M. Bégule at the session of April 13, 1907, and he hoped that the Academy would take measures to preserve these objects of art in the Museum at Lyons, for he declared that there was danger of their being "sold and shipped to America."

The effigies are in high relief: they picture man and wife, the former of mature age, in full armor, lacking casque only; the latter in a flowing robe, with stomacher and cap. The heads of both rest on double cushions, which are sculptured intricately with galloon and tassels. The statues are evidently portraits, and interesting portraits at that, though they can hardly claim the merit of great works of art. They were finished soberly, and with great attention to detail — thus the hands are evidently intended to be as accurately modeled as the faces. The armor and draperies are carved with the same painstaking care, although the result is perhaps needlessly stiff. One discovers only here and there a trace of the skill of the earlier portraitists, e. g. in the treatment of the robe at the knees and feet,

and in the modeling of the man's right forearm and hand.

From the viewpoint of the costumes of the period, the figures are remarkable. They have unusual simplicity, the armor is plain, there are no jewels or ornaments, the woman's collar and headgear are quite unadorned: features all of which suggest that the man and wife were Huguenots — a suggestion borne out incidentally by the way in which the man wears his hair and beard. Then, too, the figures date clearly from the great Huguenot period, for the details of armor (which, by the way, shows some rare technical features), head-dress, and stomacher give quite an accurate date to the work.

One may hazard the note, furthermore, that the people were personages, for they were of sufficient importance to warrant their family seeking to have the portraits executed by a foreign artist well known in his day. This was the Roman sculptor, Pietro Paolo Olivieri (1551-1599), whose signature appears admirably chiseled on one of the cushions. Olivieri was then at the height of his career; he had carried out important commissions for the Holy See; he had executed the colossal statue and tomb of Gregory XIII at the Capitol, and the relief on the monument of Gregory XI at Santa Francesca Romana; by this time, too, he had probably finished the Saint Anthony upon the tomb of Sixtus V at Santa Maria, as well as the important bas-reliefs at the Villa della Volte near Siena. His best-known work is, perhaps, the high altar of the basilica of Saint John in the Lateran.

B. D.

